

THIS THE SUMMER OF MUSLIN FROCK, BUT IT ISN'T DEMURE

Neither Is the Maid Who Wears It of the Clinging Variety That Tradition Associates With the Goods

By ELEANOR HOYT BRAINER.

THIS is the summer of the muslin frock. Not in many a year has fashion come so near to enthroning the white muslin and blue ribbons of sacred tradition—the white muslin and blue ribbons of the masculine heart.

To be sure, the girl who goes with the muslin and ribbon in this year of grace isn't at all of the type traditionally associated with the muslin. She's a very sophisticated young person, with little of the blushing timidity and shrinking modesty that belong to the muslin robe, but after all those old time ingenues were distinctly sophisticated in their own way.

It wasn't the thing to flaunt one's sophistication in the face of the world. There's the difference, and one has to admit that the summer girl of 1915 wears her muslin and ribbons with great effectiveness, even if she doesn't blush as often as her grandmother did and absolutely refuses to cling, bywise.

They are charming, these up to date muslins. Narrow skirt models were unfavorable to sheer lingerie stuffs, but with the full skirts, the soft muslin and batistes and cotton voiles and linen gowns have come into their own. The beautiful embroidered flouncings lend themselves admirably to the new models, yet, oddly enough, the smartest of the full skirted muslin frocks are not of the fine, soft, exquisitely embroidered stuffs, but of sheer crisp organdy, unadorned save by self-trimmings.

Some of the organdy frocks do have trimmings of lace, usually in the form of narrow edging and insertion and of delicate hand embroidery, but these models are no more attractive than those trimmed only in little frills, platings, folds, etc., of the organdy.

An exclusive avenue house has had great success with one organdy model which expresses admirably the chic simplicity so much to be desired in connection with this material, and though the price asked for these frocks is out of all proportion to the material and labor put into them, any clever seamstress could easily copy the design.

The organdy is of the sheerest and finest. The spreading skirt, slightly flared to the waistband, is trimmed in three circular ruffles of the organdy, with spaces between as wide as the ruffles themselves. The single little bodice has short sleeves trimmed in two narrow ruffles and is cut square at the neck with a collar rolling away from the throat at sides and back.

Little satin ball buttons drop from the bodice and the skirt with standing loops and long ends at the left front of the skirt. Not a trace of applied trimming, but in white, in delicate apple blossom pink or in pale lemon yellow this little frock is as crisp and cool and delectable as a midsummer muslin could be and its old time quaintness is the last word of modern smartness.

Slightly more elaborate but really not so likable in the organdy frock of the central sketch with its line of hand embroidery running around the skirt above the uppermost of the three flounces that trim the skirt. A band of fine transverse tucking edged on each side by very narrow valenciennes heads each flouncing and the same trimming outlines a bolero on the bodice.

And apropos of boleros, a popular organdy model has a short flaring little coat, loose around sides and back but fastening in two crossed tabs in front, each tab buttoning to the ribbon girdle with a big organdy covered button.

The skirt has a very flaring long overskirt, cut in shaped sections, each

forming a deep scallop at the bottom, and these sections are set together with fine beading. The underskirt, narrower than the overskirt, is finished with a plaiting of the organdy and the bottom of the overskirt and edges of the coat bodice are trimmed in very narrow platings.

One might multiply instances of organdy frocks by the score and most of them have charm, but this material demands skilful handling and daintiness of finish. Carelessly made and bad in line, an organdy frock is a failure, and only when such a frock is crisp and immaculate is it charming; so, for general utility purposes, there are wiser choices.

Fine handkerchief linen is probably the best wearing of the fine lingerie stuffs, and though comparatively expensive is much wiser both in white and in color. Simply made with a little durable lace for trimming, the all white frock of handkerchief linen is as serviceable a thing as one can have among one's tub frocks.

The flit laces are much liked in hand insertion and motifs and both Cluny and Valenciennes are in demand. The combination of heavy demand and a cotton greatly curtailed by war conditions has complicated the lace problem this summer, and though merchants have been able to meet the emergency with fair success for the one season they are prophesying a decided shortage in fine laces next season. The situation may lead to a revival of Irish lace, which has been out of the running for the past few seasons, and women may have a chance to use once more the quantities of that lace which they acquired when it was used to such excess.

The striped handkerchief laces—stripes of color on a white ground—are having a tremendous vogue both for frocks and blouses and similar laces in plain bright or light colors are also much used, with, as a rule, collars and cuffs of white bordered by tiny hems of the color or embroidered lightly in the color.

The white organdy collar appears on every and any kind of blouse and frock and is in all sizes from the narrow standing or rolling shape to the big collar of the Quaker and Puritan shapes are overdone, but they have a very considerable charm in the crisp, sheer white organdy with only tiny hems for finishing, and when they are immaculate these big organdy collars certainly look fresher and more immaculate than anything else one can wear. Unluckily it is not altogether easy to launder organdy so that it will retain that crisp freshness which is its distinguishing charm, but some laundresses do succeed in doing it.

It is hard to get away from that subject of organdy. It looms up in every discussion of the summer's clothes. There are adorable muslins of it, as severely simple and untrimmed as the chic organdy frocks, but cleverly cut as to collar and sleeve and exquisitely finished. There are others elaborately trimmed, put, as in the case of the frocks, the material seems to lose cachet by elaboration.

There are whole hats of organdy, trimmed in scarfs and boas of the organdy, or in ribbons, and there are parades of organdy, but to return to our muslins, or rather our handkerchief laces. Some good looking little French frocks of sheer handkerchief linen in white or plain color have collars and cuffs with stiff white linen, the collars standing, but open in front and turning down at each side of the chin in deep, sharp points. One pretty model of this sort, sketched here, was in pink linen, with white collar and cuffs, inset bands of white lace and



Two white frocks, one of organdy with tucked bands and one of net set together with beading.



A white organdy frock and one of pink organdy with satin.

a girde and tie of checkered pink and white silk. The same model was shown in all white save for the checked cravat and girde.

Of the dotted swiss whose embroidered dots are very tiny and thickly sprinkled we have spoken often since the beginning of the season. It is one of the revivals, along with organdies and full skirt and all the rest of early Victorianism.

Of such dotted swiss were made some of grandmother's frocks and tuckers, yellowing now in countless old trunks in countless attics.

It is more substantial stuff than organdy, despite the sheerness of its foundation, and launders well, but of course does not look so thin and cool as the plain materials. Still it is charming and the French designers have done delightful things with it, insisting usually upon the notes of demure simplicity and quaintness as in the case of the organdy.

The model illustrated on this page is a fair example of this class of frocks, though some of the models are more girlish, and the folded surplice kerchief and little fluted frills of plain fine swiss are quite in the picture.

The fluting iron is coming to the front after years of disuse and many of the summer frocks sport narrow ruffles meant for fluting.

Dotted swiss over soft, creamy pink with little edgings of valenciennes on the fluted frills of plain swiss for trimming is exceedingly attractive, and such a frock made on the simplest lines and worn with a pink taffeta girde and sash ends, a big pink rose thrust among the folds of the corsage and a rose trimmed wide brimmed hat of white with a suggestion of dressiness that makes it out of place on some occasions where muslin, even of the finest, might quite properly be worn. Some very elaborate afternoon and evening frocks are made up in this material, lace trimmed, hand embroidered, chiffon lined, but here again simplicity is a modish possibility, and some of the most bewitching of the fine cream net frocks have little or no trimming beyond frills of the material.

One adorable little net frock had a very wide skirt foundation covered

from hem to waistband with three inch overlapping frills and an inconspicuous skirt depth. By using those short puffed and frilled sleeves. Another net model, pictured in one of the illustrations, had a flaring skirt formed of a succession of narrow frills, each joined to the one above by narrow heading, with a group of narrower detached ruffles at the skirt bottom. The bodice has a low shoulder with bertha effect of frills set together, as are those of the skirt, with beading.

Quantities of fine soft laces are used upon some of the frocks, and exquisite net flouncings, embroidered and inset with lace are offered in all widths even to skirt depth. By using those very elaborate effects may be obtained with but little effort, the modish full skirts and ruffled skirts lending themselves to such arrangement.

There are extraordinarily pretty robes of embroidered net and lace, robes so neatly made that any ordinary seamstress could put them together successfully.

Now is the time for bargains in summer robes, and for that matter in all things pertaining to summer apparel. Cottons and linsens of the novelty

of the season, are being sold for mere fractions of the original prices, and many of them are of sorts quite sure to be desirable another summer even if with half of July and all of August and September still ahead of us, one does not care to make these bargain materials up for this summer's use.

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tum and develop through at least another winter and summer before being tossed aside, but there is more than the usual feeling of uncertainty in the air. The new models, while charming enough, have not occasioned universal enthusiasm. They are delightful for the right women, but so many women do look unattractive in them.

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Helen L. Sumner and Ethel E. Hanks are coauthors of the report on the operation of child labor laws in Connecticut, just issued by the children's bureau of the Department of Labor. According to this report no child in Connecticut can get an employment certificate and stay out of school unless he has a job. Not only must he produce a promise of work, but his employer must report when he begins work. The certificate is good only for the employer to whom it reads, and is not given to the child, but sent by mail to the employer. A second copy is given to the parents or guardians of the child and a third copy kept on file with the State Board of Education.

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